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**THE SALT  
LAKE CITY  
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ization will be followed with other stories which  
will keep our readers in constant touch with the  
situation, which is the subject most discussed at  
the present time by Country club members and  
many who are contemplating joining the club  
this season.

Olga Nethersole in San Francisco recently  
gave an interviewer a dissertation upon kissing,  
describing the vast difference between the kiss  
with which she brings an act of "Sister Beatrice"  
to a close and that with which she puts the To-  
basco touch on her performance of "Carmen" and  
"Sappho."

For the benefit of students of the science,  
Miss Nethersole said, "The one kiss is an expres-  
sion of violent love, of warm blooded sensuality.  
It has to be more or less colored with the illu-  
sion of sensuality. But the Sister Beatrice kiss  
is an entirely different kind of a kiss. It is a sym-  
bolical kiss. It is meant to express the renuncia-  
tion of the woman to the love which she cannot  
avoid. It is meant to express the surrender of  
the soul, of the soul which up to that moment  
had been devoted to the service of religion, and  
would be henceforth devoted to the adoration of  
a man. It is a beautiful episode in a beautiful  
play, that kiss."

Miss Nethersole neglected to state in her in-  
terview whether there was any difference in the  
effect of either one of the kisses, though admit-  
ting that the lips are used in each instance. It  
would be helpful to many of the unexperienced in  
such things if Miss Nethersole would open a cor-  
respondence school for kissing, in which, after a  
short course, a student could learn to distinguish  
the difference between a soul kiss and a body  
kiss, though the question might be difficult to  
define if brought up in a court.

### SOME BERNHARDT.

(Continued from Page 10.)

Barnum," which gave a highly colored and, to a  
great extent, an untruthful account of Bern-  
hardt's life. The men and women who had fig-  
ured prominently in Sarah's colorful career were  
introduced under assumed names but their iden-  
tity was easily established. The book was the  
outgrowth of jealousy, Marie Columbian being a  
rival actress. It circulated all over the world,  
but did not do the harm which it was intended  
to do. Marie Columbian was discredited, lost her  
professional standing and gradually sank lower  
and lower while Bernhardt's fame grew steadily.

### Her Famous Coffin.

It was Aurelien Scholl, one of the wittiest and  
best known journalists of the gay and naughty  
Second Empire period who gave to the world  
the story of Bernhardt's coffin, often considered  
the greatest press agent story ever published. It  
was in 1876 that Bernhardt, then "a mere scab-  
bard of white silk," as Rostand called her, de-  
cided upon preparing for death. She was playing  
"La Fille de Roland" at the Comedie Francaise  
and every night she was prostrated with fatigue.  
She was haunted with the fear of death and  
had herself measured for a coffin, a delicately  
beveled and burnished toy of pearwood ornament-  
ed with her initials in silver and her motto,  
"Quand-meme." She showed the coffin to Scholl  
and he elaborated the story, telling of the sou-  
venirs which Sarah had placed beneath the satin  
lining. He faked a love letter and affixed the sig-  
nature of a rival journalist, nearly precipitating  
a duel.—Town Talk.

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